

# That Face

A Complete Play Guide for A Level Drama and Theatre

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- Front cover image of Polly Stenham, courtesy of Rotatebot

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### **Teacher's Introduction**

That Face by Polly Stenham takes a challenging and explosive look at family dynamics, class and privilege, and addiction. Using sharp, quick-witted dialogue and complex characters, Stenham examines a middle-class family on the brink of chaos, and asks the reader to think about the conditions that can lead to toxic relationships and their breakdowns. Stenham explores the thin line between love and manipulation as she forces her characters to examine their own responsibility, culpability and morals. Though the themes in the play can be dark, they provide an amazing opportunity for students to get their teeth into messy, dynamic and flawed characters, and provide an excellent platform for them to experiment with the different ways to bring them to life on stage.

This resource is designed to teach the text as it would have been originally intended and performed, but also encourages students to use their creativity and imagination in order for them to also understand and interpret other possibilities. It can be used to prepare students for the Edexcel A Level examination (Component 3: Theatre Makers in Practice). The component assesses students on their ability to understand taking a page to stage, and they will be expected to adopt the perspective of either a performer or a designer.

### Inside this resource:

- Section 1: Contexts explains the key contexts required for a full understanding of the play. The playwright is introduced and early 2000s Britain is explored; some of the key theatrical and stylistic influences are introduced, ready to be analysed further within Section 2. Also provided is a synopsis of the play.
- Section 2: Scene-by-scene analysis works through the play scene by scene, analysing important moments and offering a range of practical and written activities to explore key ideas. The scenes appear in chronological order, and some are grouped together to facilitate a more complete discussion. This section includes practical performance activities, design-focused exercises, and exam practice questions which are modelled on Edexcel's specification. The analysis will involve exploration of key themes and language, while also focusing on any practical aspects or relevant contexts.
- **Section 3: Developing a production concept** deals more closely with aspects of direction and design across the play as a whole. It is here that students' ideas and design concepts can be honed and practised, with emphasis placed upon encouraging their decisions to be in fitting with the entire play. This section includes an example production concept and an opportunity to research prominent practitioners, and then gives key questions for each aspect of production, including performance, lighting, sound, set design, costumes and props.

### How to use this resource:

The teacher's notes and answers section of this resource include short answers, indicative content, and sample answers for each activity. Where relevant, they also detail the purpose and intended outcome of the task, how to draw out key knowledge and understanding from practical work, or alternative ways that the activity could be carried out depending on class size or ability.

Use the following key to determine the type of activity:



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CE



Note: this resource refers to the Faber and Faber version of the play, published by Faber and Faber (ISBN-978-0-571-24421-8)

# ASSESSMENT OBJECTI A LEVEL DRAMA AND TH

Assessment Objectives (AOs) set by Ofqual apply to all AS and A Level Drama and Theatre Studies specifications and are used by all exam boards. Exam and class assessments will determine how successfully students achieved following AOs:

Always check the information, inclusive specification and specific

- AO1 Create and device is as to communicate meaning as part of the theat connect is let the automatic theory and practice
- AO2 A cocompeatrical skills to realise artistic intentions in live performance
- AO3 Demonstrate knowledge and understanding of how drama and theatre
- AO4 Analyse and evaluate students' own work and the work of others

### Edexcel A Level Drama and Theatre

That Face is a set text for Component 3: Theatre Makers in Practice in the Edexcel play is a set text for Section B: Page to Stage: Realising a Performance Text. Studen an unseen extract from the play and asked to consider a possible staging, as a performance Text.

The weighting of assessment objectives for this unit in relation to the rest of the co

### Weight of the Assessment Objectives – Edexcel A Level Drama and Theatre

Component	160	AO2 %	AO3 %
Component 1: Devising	20	10	0
Component 2: Taxt in nance	0	20	0
Componen Togalat & Makers in Practice	0	0	30
Total for GCL Education	20%	30%	30%

This resource prepares students for the demands on these assessment objectives to and activities:

**AO3:** Relevant historical and social contexts are discussed and explored, alongside which influenced or are applicable to the play. Students are encouraged to think a directorial ideas in both a creative and logistical way, developing an informed undeand how different aspects of the theatre support one another.



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## **SECTION 1: CONTEX**

## THE PLAYWRIGHT

## Polly Stenham

Polly Stenham MBE is a British playwright, screenwriter and control co

Stenham's plays are all interested in dysfunctional families, including absent or unher themes include looking at mental illness, addiction or substance abuse, and privilege with the upper middle class, particularly how wealth and privilege can still fail to pro-

Most of Stenham's work can be described as being influenced by **realism**, but with and stylisation. Her plays often unfold in a single, domestic setting over a short pedynamics to explore real social issues.

### Key definition

**Realism** – theatrical movement associated with Konstantin Stanislavski. It seeks to create the illusion of realism by presenting naturalistic settings, characters and settings.

# PERFORMANCE SONTEXT

### That Face

That Face of the Noyal Court Theatre in 2007 and transferred to the Duke of Theatre a year, making Polly Stenham one of the youngest playwrights ever to staged in the West End. The play was an enormous success, with Stenham winning such as the Evening Standard's and Critics' Circle Theatre Awards for 'Most Promising Playwright'. Charles Spencer at *The Daily Telegraph* called it 'one of the most astor debuts I have seen in more than 30 years of theatre reviewing'. That Face was also premiered on Broadway in 2010. The play was important in establishing Stenham a prodigious new talent in British theatre, and That Face gave new life to the genre compared to American playwrights such as Tennessee Williams (A Streetcar Named (Who's Afraid of Virginia Woolf?). What was exciting here was that Stenham was not a middle-aged American man. The play debuted starring now established and Matt Smith (Doctor Who), Felicity Jones (Roque One: A Star Wars Story) and Lindson

The play is a dark but comedic drama about a dysfunctions. In dle-class family who The play mostly revolves around the relationship by two Thenry, an art school dromother, Martha. When the younger sists we expelled from boarding school for their absent father is called hor one of the play of the play are all faced with the aftermath, the toxic dynamics between the play are all faced with their own personal trauma, another, and the play is a dark but comedic drama about a dysfunctions. In dle-class family who the play mostly revolves around the relationship by two plays and the play is a dark but comedic drama about a dysfunctions.

# Activity 1 - THE PLAY'S RECEPTION

Working individually, research reviews from the play's debut in London, and later Do the reviews pick up on similar themes? Are they similar or do they all reach diff You can begin here: zzed.uk/12924-Guardian-Review

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# SOCIAL, HISTORICAL AND CULTURAL CONTEXT

### Britain in the 2000s

That Face was first performed in 2007, and although Stenham oesn't indicate a sp to be set in the present day. Stenham expressed her dissalt faction with mostly mit the theatre and not seeing topics that reflects in challenged them. So, That Face hallenging perceptions of upper-mit to a specific amilies, particularly exploring the ideannot buy happiness.

# Class, pri 700 and wealth

That Face was written at a time when it could be argued that the British economy at least stable – it was first written and performed around a year before the hit of to Tony Blair's New Labour government had brought in some economic stability, class than ever. Some believed the new policies had alienated parts of its traditional, we stereotypes of a wealthy, privileged upper middle class prevailed. That Face challed dysfunction and addiction issues were mostly working-class issues, as seen in extreme EastEnders and Coronation Street. Furthermore, Stenham even at times suggests of misbehaving or focusing inwardly on their personal struggles, because they don't survival or work obligations. In particular, Hugh tries to solve problems by throwing little success. Stenham also paints a not so positive picture of wealthy boarding scholidren, violent behaviour, as well as hints of corruption and bribery.

### Mental health

During the early 2000s, mental health was been nited. More prominent topic in general discourse. In 2007, the 'Time' is a campaign was launched to try to attitudes towards mental health id reduce stigma. Four years later, a study found although there had been in discrimination related to mental health illner changes in a was e minimal.

Attitudes towards substance abuse were particularly complicated. Not many people mental illness, and instead attributed it to personal weakness or poor self-control, normalised, as demonstrated when Hugh offers his 15-year-old daughter a glass of those with mental health issues was also limited, with Stenham suggesting that NH people had reached breaking point.

# Activity 2 - TIME TO TALK

As a class, discuss how you think mental health stigma has changed between 200 Have attitudes improved? What about opinions on substict abuse or alcoholism portrayals of addiction you've seen in films or an Volume you think that character empathised with?

# Activity IME TO CHANGE

In groups, plan and rehearse a 1–2-minute advertisement for TV to advocate for stigma. You could research some statistics from the original campaign to help. Tr punchy and impactful!

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## **SYNOPSIS**

The play begins in a boarding school dormitory. Mia and her friend Izzy have strap chair. They intend to subject her to a brutal initiation ritual. Things begin to spiral that Mia has drugged Alice with a dangerous dosage of Valium, which Mia stole fro unconscious, the girls prepare to begin the initiation.

Back at home, Mia's 18-year-old brother, Henry, is thing of their mother, M house is in disarray and the two are sharing and the transfer and the two are sharing and th

The next day, Henry has been out all night and Martha demands to know where he has cut up all of his clothes into pieces because she was angry that he didn't come and a love bite on his body, Henry tells her that he was with a girl, which makes Mathen Martha gives Henry a love bite of her own.

Mia and Izzy wake in Hugh's flat, which Mia often stays in alone, and Izzy teases Mi brother. Mia tries to tidy up, ready for Hugh to arrive. Henry arrives back, deeply state of mind. Mia and Henry argue about Hugh's return and Martha's situation, without them of not doing anything to help Martha.

Later that evening, Martha's mental state is very fragile. Henry arrives to make ame know him. He tries to convince her to check herself into a clinic. Martha says she w

Mia and her father Hugh meet in a restaurant to di cut it cincident at school and Mia that the school were going to expel har, it is near intervened and prevented wants to go to Martha's place in it aim it is and help get her checked into a clinic

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# Activity 4 - INITIAL REACTIONS

As a class, discuss your initial reactions to the play. Was it what you expected? W play? Was there anything on first read you didn't full ''' ''', and? Which character most? Were you satisfied with the ending?

Discussing your initial reactions r in to assess what stood out to you most inform your character r in the sections.

# Activity MAPPING THE THEMES

After a first read, what do you think the main themes of the play are? Working in you consider the most important themes to be and then try to find an example of

e.g. THEMES  $\rightarrow$  Addiction  $\rightarrow$  Martha's substance abuse

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## **SECTION 2: SCENE-BY-SCENE**

# **SCENE I**

### Summary

Scene 1 – The play opens in a boarding school for gal. In a and her friend Izzy has Alice, to a chair and blindfolded her – the planning to subject her to a brutal they begin to taunt her, Izzy replaces the dose Mia has given Alice is far too high they will go the transfer on they circle Alice and continue replaces.

In the first scene, we see Mia and Izzy planning to torture their schoolmate and acceseems disturbingly unbothered, Izzy is only concerned about the consequences — no about the well-being of Alice. Importantly, the play is not a slow burner — Stenham scene as a sign of things to come, and so the pace and tone of the play are establish very beginning.

### Realism

That Face is a family drama which focuses massively on real human emotions and focuse contemporary realism. Realism is a theatrical style developed by the Russian practice (1863–1939), who is also famous for his acting 'system', which heavily influenced methodology to look for the emotional truth in a play as an opposition to the popular melodrama Playing That Face realistically is effective because some of the central play played to be real makes it all the more disturbing for the latest play lience.

## Stanislavski's system



character, either given to you by the playwright in the nare easily identifiable in the text itself. These might include, location, or relation to other characters.

**Emotional memory:** This is an acting technique which a experiences to inform their performance. They find time felt similar emotions to the characters and use that member formance. Can you remember a time when you were trouble at school or with your parents, like Mia and Izzy

**Objectives and super-objectives:** The super-objective in a play is an over-reaching glikely to be linked to the outcome of the play. A character's objectives in a moment journey towards their super-objective. However, this can become complex, especial know what they want. Do you think any characters in the large fulfil their super-objective.

**Subtext:** If the script of the play is the interest of the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the meanings or motivations behind the subtext is what's between the subtext is what's between the meanings or motivations behind the subtext is what's between the subtext is what's between the meanings or motivations is subtext in the subtext is what's between the meanings or motivations is subtext in the subtext is what's between the meanings or motivations is subtext in the subtext is what's between the subtext is what's be

**The Magic If:** Stanislavski said that characters should always know the answer to the this situation?' This technique allows actors to put themselves in the character's stanish motives.

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# Activity 1 - SHARING EMOTIONAL MEMORIES

In small groups, discuss your emotional memories in relation to Scene 1 of the pla world scenarios where people could feel bullied and how they might feel. If you fe share a time you have been caught in a situation where bullying or peer-pressure have any emotional memories that could connect to the feeling of being at board discuss how your emotional memories might inform where places in this scene.

# Activity Charles and Super-Objectives

- 1. After reading the entire play, go through scene by scene and identify Mia's of appears in. Try to pick just one per scene. However, you might think there is a what moments her objectives change.
- 2. Identify her super-objective. What is the character's long-term desire?
- 3. Do you think Mia achieves her super-objective by the end of the play? If so, d
- It's recommended that you repeat this activity for all the characters in the plant prepared to think about playing any character. This activity should take a min character.

# Activity 3 - SUBTEXT SCENE MY KI

Working in pairs, act case in a und read the characters however comes natura

Next, assigned den emotion to your characters. For example, this could be that scared but haing it, or that one character secretly hates the other. Perform the scont these unspoken emotions.

Discuss how this changed your performances. How did it change how you used yo feel different? What did it bring to the scene or characters? Did it work, or did it f

## Activity 4 - EXAM-STYLE QUESTION

As a performer, how would you interpret and portray the role of Izzy in Scene

Mark your answer.

In my answer I have:

- described methods I wou'd rank to my characterisation, e.g. voice and body
- referenced specific the as from the scene (2 marks)
- expla 19 v ( ) sion with regard to the context of the whole play (2 marks
- explain character's intentions and referred to the subtext and character
- described how the audience should interpret my character (2 marks)

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### Sound and lighting design

In That Face, it is likely you will want to take a realistic approach to sound and lighting design to complement the realism in Stenham's text.

In that case, you would mostly be focused on diegetic sound and the natural lighting in the given rooms. A lot of tension can also be created with lack of sound. How you use silence, either as a performer as a director and designer, can be very powerful. However, licitary and sound can importantly be used to evoke contact hernes or feelings in the play, so think carefully about he ou a use them to your advantage, whether they are 'realist's 3.76

Lighting option ol controls:

**Profile/Spot** – This lights a specific point on stage, and the edges of the light can be tightly controlled.

Fresnel – A light which gives a generic effect, providing a wash across the stage. Fresnels have soft edges and are used to light an entire stage or space.

Strobes – These provide rapid flashes of bright light. Warnings are usually needed adversely affect audience members.

**Smoke machine** – Can be used to create fog or a creepy ambience.

**Levels** – Controlling the brightness or dimness at certain moments can alter the mo change in the time of day.

Positioning – Where the lights are focused can emphasise certain characters or mo create the effect of separate places, and can be used incharge scenery.

Colours – Coloured gels can be used to highlighthemes or settings.

Transitions – You can set lights ade I, and down slowly, or to instantly flick be change might highlight a scene change in the atmosphere of a scene.

In Scene 1, Ai 👺 ed to a chair and blindfolded. How might you use sound and 🖟 for the audience? Perhaps the scene begins with a single spotlight on Alice, so the would also amplify the feeling of the kidnapping. Maybe Mia and Izzy are circling can hear is the ominous sound of footsteps. This would help to create the feeling Alternatively, you might choose to emphasise their location and create some ambie girls laughing in their dormitories – this would juxtapose the setting and the situati in a different way.

# Activity 5 - EXAM-STYLE QUESTION

As a designer, how would you use lighting and sound to create uneasiness in So

### Mark your answer.

In my answer I have:

- described my lighting and s and challes, using technical language (2 marks)
- referenced specific at the sylom the text (2 marks)
- refere 79 the 1 cones of the play (2 marks)
- wow I want the audience to feel (2 marks)
- referred to the play as a whole and any relevant context (2 marks)

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## **SCENE 2**

### Summary

Inside a London flat, Henry and his mother are both sleeping in the same bed in neat, but some photographs and drawings have been ripped down and torn. Mahair. He wakes up as she continues to stroke his body is so in to apologise. It argument the night before because of Martha's ring. When Martha believes begins to feign a panic attack, and every using a accepts her apology. When Miathat Martha doesn't like her and doesn't want to let her stay, but Henry lets her school rang Martha the school were concerned, so rang her father instruments and he is horr done. He convinces her to go to the hospital to apologise to Alice and agrees to go doesn't want to leave his mother.

## Parent-child dynamics

Martha and Henry's relationship as mother and son is extremely dysfunctional. From Martha's promise to never have a drunken night like that again is a lie she has told uncomfortable petting to the fake panic attack, this scene sets up Martha and Henru unacceptable, but, importantly, isn't too shocking too soon — so it gives room for dethe way.

This scene introduces Henry as taking on the parental role of caregiver, while Mart comfort and attention, much like a child. However, Martha also uses her role as his Henry and emotionally blackmail him. There are many in the stroughout the playing into playing a parental role, but only the playing a parental role, but only the playing with the burden of caring for the while also dealing with parental This scene is extremely imposite the playing up the unhealthy relationship dynamic throughout the play. The playing ways you could portray the parent—child role Martha and the playing a parental role of caregiver, while Martha are used to use the parent playing in the parent

For example, you could consider:

- Voice There might be times when Martha could adopt a baby voice and Heniparent. How might you use pitch and emphasis to show this?
- Gestures You could use both parental and childish gestures to show the characteristic methods.
   Henry might be stomping his feet in frustration one moment, but then wiping average of the country of the characteristic methods.
- Idiosyncrasies These are certain modes of behaviour particular to an individudemonstrate her childishness through certain idiosyncrasies, such as sticking out
- **Levels** How could you demonstrate dominance through levels? Think about to assist with this.
- Proxemics This is the distance set between people or other objects. Think all Henry and Martha should be at certain moments. Is there a way this can build

# Activity 6 - ROLE REVERSAL

In pairs, assign your ro's a ward and Henry. Rehearse an excerpt from the sce switch dom 1000, it warly using physicality, such as levels and body language power dynces etween them. Afterwards, discuss how the physical choices you

Perform these scenes in front of the class and discuss why different choices were

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# Activity 7 - BACKSTORY IMPROVISATION

In Scene 2, Martha apologises for her drunken behaviour the night before. In pairs and Henry and improvise this interaction between them. How might Henry react twhile she's been drinking? Would he be empathetic, frustrated, or a mixture of be parent—child role reversal during this improvisation? Consider your use of voice are characters. Perform these scenes in front of the class and viscuss the choices you

# Activity 8 - EXAM SO EXESTION

As a perfo. To would you interpret and portray the role of Martha in Scen

Mark your answer.

In my answer I have:

- described methods I would adopt in my characterisation, e.g. voice, gesture
- referenced specific moments from the scene and the character's intentions
- explained my decision with regard to the context of the whole play (2 marks)
- described how the audience should interpret my character (2 marks)
- referred to any relevant social, historical or stylistic context (2 marks)

# The Oedipus complex

The relationship between Martha and Henry could be analysed through the lens of Freudian psychoanalytical theory that describes a child so of or cious desire for the a rivalry with their same-sex parent. In Henry in as this manifests itself as an emo and a sense of competition and resonant than a son, relying on him for a direction and companionship in a way which abusive. For expose or them share a bed and Henry helps to dress Marthelplay.

Henry has stepped into the role as 'father figure' because his own father is absent, 'man of the house'. Martha and Henry's psychological and emotional entanglement Oedipus complex, highlighting the root of Henry's emotional issues. Learning more help us understand how parental behaviour can shape a child's life and can make up behaviour is his own versus how much he has been conditioned into the role he is

The origin of the Oedipus complex is Sophocles' *Oedipus Rex* (429 BC) which is a training kills his father and marries his mother. Unhealthy depictions of mother—son relation throughout theatrical and dramatic history, e.g. in Shakespeare's *Hamlet*, in *Equus* famous Alfred Hitchcock film *Psycho* and the TV series prequel, *Bates Motel*. Norm with his mother that he eventually takes on her persona and he lieves that he is her scene of *That Face* when Henry dresses up in his mother. It is

# Activity 9 - RESARCI'' FFL JOIAN THEORY

Research F 19 na e Dedipus complex. Here's a starting point: zzed.uk/12 guardan-theory

Put together a five-minute presentation about the psychoanalytical theory and he character throughout the play. Try to find examples within the text that demonstrate your presentations as a class and discuss how the Oedipus complex manifestand actions.

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## **SCENE 3**

### Summary

Mia and Henry go to the hospital to visit Alice, who looks beaten up and appears distressed about the situation, but Mia tries to defend herself, admitting that when she was at the school, but feels much worse in the second world. Izzy arrives world. Izzy arrives world seem to be sorry, flicking Alice to see if she is a natious. Izzy begins to light of the situation, convincing the others in the second se

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Themes of guilt, consequences and power dynamics are all exp'ored in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short so guilt for what she has done, Izzy seems worryingly unforced in this short seems and large she has done, Izzy seems worryingly unforced in this short seems and large she has done in the short short seems and large she has done in the short shor

# Activity 11 - DEBATING SPACES

Split into seven groups. Six of the groups will be responsible for each stage design thrust, in the round, proscenium arch and site-specific. The seventh group will act groups you should convince the jury that That Face should be staged using your daesthetics and symbolism. Spend 10 minutes preparing before you present, and the best space.

## Activity 12 - EXAM-STYLE QUESTION

As a designer, what staging decisions (300 words)

Mark your answer.

In my answ 19

- explain point justified my choice of stage (2 marks)
- explain now the staging might affect the characters or action (2 marks)
- referenced specific moments from the play (2 marks)
- considered the context of the play (2 marks)
- explained how the audience might interpret the staging (2 marks)

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# Activity 13 - HEARING FROM YOUR CONSCIENCE

In groups of four, perform the hospital scene as Izzy and Mia. Two people should two should play their conscience. After key thoughts or lines, their conscience should react to their own mind an other person. Spend 20 minutes rehearsing these scenes and discussing how the creact. Perform your scenes to the class and discuss how the class are lived point of the person. Spend 20 minutes rehearsing these scenes and discussing how the creact. Perform your scenes to the class and discuss how the class are fear? What hidden enthrough this exercise?



# Activity 14 - GIRLS ON TRIAL

As a class, or in large groups, set up a courtroom scene, where Izzy and Mia must You should assign roles for: Mia and Izzy, two lawyers (one defending each girl), a witnesses (Alice, Henry or Martha), and jury. Run a short trial of no longer than 30 arguing their case. The jury should then make a final decision on their guilt, and

During this improvisation, consider the themes of accountability, privilege, toxic





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# **SCENE 4**

### Summary

Back at Martha's flat, Henry arrives back home and showers, while Martha waits Henry comes back in, he can't find any of his clothes. Martha notices that he has love bite on his neck. She is angry that he stayed out more interest and begins to quest been. Henry finds that Martha has cut up all on his clothes. She apologises he is gay, but Henry reveals that he was a girl, and Martha becomes very jea down and they embrace his denry's horror, she gives him another love.

# Love and j. 79

In interviews, Polly Stenham has called *That Face* a love story. The relationship bet extremely dysfunctional, is driven by a very deep and loyal love. However, this love which is worsened by Martha's struggling mental health and her addictions. Even tunstable and toxic – he calls her a 'crazy BITCH' in this scene and recognises her jea abandon her and believes he can look after her better than anyone else. Although unsettling and disturbing at times, it's important to remember that it isn't driven by

Scene 4 in particular demonstrates the unhealthy nature of their relationship when jealous when she discovers Henry has slept with a girl. It's not completely uncommodislike to their children's romantic partners, particularly when they are young. This protective or simply adjusting to accepting that their child is 'growing up'. Howeve notion and dials it to an extreme. Martha's anger at Henry's night out is rooted in snot being in control. She doesn't seem to mind when she believes he is gay, but the woman more than her is unbearable – to the point when the proposition is arguably the most shocking moment of the point when the proposition is a substantially is. Here the Oction of the proposition is provided in the inappropriate to incestuous.

# Substance 3 and alcoholism

Martha's alcoholism is a huge destructive force in the play. She uses substance about also as a way to exert control. It's sometimes difficult to distinguish whether March alcohol or whether it's a result of her mental illness. Stenham also makes the decise way of Martha's history – so we don't know if she has a history of mental illness, suevent led her into this downward spiral. As a result, the audience has less informate empathise with her, which is a choice that makes it difficult to know how we're sup it far more difficult to fully judge or forgive her behaviour. This is likely to be intent understand how confusing it must be for Henry and Mia to navigate their feelings a choices might portray her as more vulnerable or more vicious – as a character to be an actor chooses to portray her 'drunkenness' might also affect how an audience feethink Stenham wants us to feel sympathy for Martha, or should our sympathies lies.

# Activity 15 - TOXIC LOVE

As a class, discussive Martha's relationship. What do you think is the over them? Is it something else? How do jealousy, fear of abandonment, loathing all waternees their relationship? What about external factors, such as subthat their relationship would be better if Martha was sober?

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# Activity 16 - MOTIVATIONS

Working independently, you should work through all the scenes between Martha moments you think are genuinely driven by love. Make a note of these moments that are not tainted by manipulation or control? How do they show affection for moments will allow you to portray the complicated nature of their relationship.

Moment	Explanation	Motiva
Scene 2, p. 17	Martha watch (er),	This is motivated by love; since M
	sleer - Sars over to	sleeping, there's no reason for he
	( ) L' his nair.	it is genuine affection.
79		
Education		

# Activity 17 - JEALOUSY, JEALOUSY

In pairs, perform Scene 4. Consider how you are using voice, movement, gestures and jealousy within this scene. Spend 15 minutes rehearsing.

Perform these scenes to the class. Discuss which character choices were effective two of them. Were there any unexpected choices made?

### Set design

In the original production of *That Face*, the set was fairly minimal. Being staged opportunity for a backdrop – therefore, you have the first impression props and furneset minimal can focus the intensity on the minimal can their relationships. Having claustrophobic space also reinforce at a case of being trapped.

However, the perhaps you want to focus on the theme of privilege and class, choosing lavis flat. If you wanted to emphasise the theme's consequences, you could choose to face the reality of their behaviours. You can choose to have either a naturalistic or depending on how you want the audience to feel within the space.

Here are a few of the ways you can build a set:

- Flats 2D painted boards which act as the backdrop to a scene. They can be p
   walls, such as in a building, or be used more creatively to suggest other location
- Revolve a revolving stage can be useful for logistical reasons, i.e. swiftly char
  lifting anything on or off stage, or can be used to enhance the action or theme
  have included a revolving bed in the centre of the stage, which symbolises cha
  characters are caught within.
- **Projection** video projection can be used as scenic 's a pps, to show a full obe difficult to create on stage, or even to povide want information to the
- Lighting the lighting design car
   a small, dark space, for
- **Props** har theld is required as a torch) or much larger props (such as a tree) setting.

Depending on the style of the production, the style of the set design may vary:

- Naturalistic set which closely resembles the real world, or the world of the
- **Abstract** set which infers meaning or reflects a theme, but is not familiar or
- Minimalistic set which uses the bare minimum one object on stage may im

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# Activity 18 - RESEARCHING SET DESIGN

Working individually, do some research to gather ideas and inspiration for building

Watch these videos about designing theatre spaces and their methods:

zzed.uk/comedy-of-errors-design zzed.uk/jane-eyre-design

the set should

Go through the play's stages and the sand find any clues given to you

choose what theme(s) you would like your staging to represent

Set clues and instruction
Stage directions say that Henry's photographs and the walls; some have been torn down. This would sneeded to act as or represent walls, even if in the ways of showcasing this.

Finally, find photographs or videos that inspire how you might want your set to

# Activity 19 – DRAWING A SET DESIST

Draw a set design for Scene ( They Face. Consider the themes of the play, but audience. Annetato wing, justifying why you have made certain decision

## Activity 20 - EXAM-STYLE QUESTION

As a set designer, how would you create a set for Scene 4 which would reflect and troubled state of mind? (300 words)

### Mark your answer.

In my answer I have:

- described how my set will look, and justified my choices (2 marks)
- used technical language, referring to the staging or set design types (using)
- identified how my set will reflect Martha's state of . . . in this scene (2 mar
- referenced how I want the audience to feel In ar s
- explained how my set will support a. on on stage (2 marks)



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# **SCENE 5**

### Summary

Mia is staying at Hugh's flat and there is evidence of a small party. Mia has received is en route, so she begins to manically tidy up and tells Izzy she needs to leave. Iz with her brother. Henry enters looking distraught and tells Izzy to leave. Mia tells Henry that their father is not a way, and Henry seem resents him leaving. Henry and Mia argue, henry telling Mia that he's been lown, and Mia implying that their relationarip is unhealthy. Henry shoves Mia away

Greek thea 79

As with a lot of contemporary theatre, there are parallels between *That Face* and A Greek tragedies deal with universal themes such as suffering, the unfairness of life, For example, it could be argued that the character of Martha echoes the destructive *Medea* – while Medea murders her sons, Martha's behaviour destroys her family. theatre can help us to explore some of the difficult themes in *That Face*.

# Henry as a tragic hero

In some ways, Henry could be thought of as a **tragic hero**. In a Greek tragedy, the hero is usually admirable but has an inherent shortcoming – their **hamartia** (pronounced ha-mar-tia). Henry is charming, caring and self-sacrificing, but his flaw is his unhealthy loyalty and attachment to his mother. This eventually leads to his breakdown.

Greek tragedy often explores whether or not none of the control over their own destiny, of if they are doomed by the control over their own destiny, of if they are doomed by the control over their own destiny, of if they are doomed by the control over their own destiny of the control over their own destiny, of if they are doomed by the control over their own destiny, of if they are doomed by the control over their own destiny, of if they are doomed by the control over their own destiny, of if they are doomed by the control over their own destiny, of if they are doomed by the control over their own destiny, of if they are doomed by the control over their own destiny, of if they are doomed by the control over their own destiny, of if they are doomed by the control over their own destiny dest

# Activity 21 - FATE VS FREE WILL

As a group, discuss whether you think Henry is in charge of his fate. Is he destined does because of his upbringing and the abuse he has received? Or, like Mia, do yo opportunities to leave? Do you think Henry is aware that his own actions aren't he

# Activity 22 - CHORUS OF CONFLICT

In Greek theatre, the chorus was of the saway to make commentary on the that the audience might be a different and improof fate, inevitability the saway to make commentary on the that the audience might be a different fate of a chorus and improof fate, inevitability the saway to make commentary on the saway to make commentary on the that the audience might be a different fate of a chorus and improof fate, inevitability the saway to make commentary on the saway to make commentary of the saway to make commentary of the saway to make commentary of the saway to make comme

As Henry walks around the space, the chorus should whisper and shout conflicting your fault', 'get out now while you can!', etc. Henry should respond, and choose woices or succumb to them. Afterwards, discuss how that inner conflict could be si

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### Character-driven narrative

That Face has a character-driven narrative. This means that the action is moved a cations, and more by character interactions or conversations. The story develops and their feelings, which helps the play feel more like a snapshot of real life, rather there are certain events that happen to spur on the events – such as Hugh arriving big plot twists or outside threats. This means that it's very important for actors to moments or conversations are for their characters, in order to give the play a sense emotional stakes in Scene 5 become extremely hig to be a conversation between the first time that they talk about their signature.

While Mia tries to convire that to let their father take over and handle the situal resents Mia the base nim care for Martha, even though she was a child too a It's clear the lessn't feel the same sense of responsibility for Martha as Henry been manipulated in the same way and possibly because Henry has always been the way Henry has tried to deal with the situation has made it worse: 'I've seen you becomes very angry at this suggestion, but it is also possible that he lashes out because

Stenham's writing style is very contemporary, and in this scene the dialogue is very driven. There is a sense that both characters are finally telling one another things thiding for a long time. They both end up revealing things that hurt one another and can come to a resolution.

As a performer, there are a lot of different ways to approach a conflict or argument drawn towards shouting or raising your voice – however, this is not always the most become boring for an audience to watch. It's important to think about variety in you and about moments of intensity so that your choices are more impactful. For example, or more touching if to be soft in a specific moment.

### Activity 23 - REVALOUS FOR A FIGHT

In pairs, re the fight scene between Mia and Henry in Scene 5, beginning we Read through the scene together first to discuss the subtext. What do you think \( \) this conversation? Does it end the way they want it to?

Now, spend 20 minutes rehearsing. First try to go through the entire extract with voices. What choices are you forced to make instead? Then, run through the extra moments where you think volume or aggression is needed. Perform to the class a

# Activity 24 — EXAM-STYLE QUESTION

As a performer, how would you interpret and portro

### Mark your answer.

In my answer I have:

- described meth a first unadopt in my characterisation, e.g. voice, gesture
- refere  $\mathcal{V}_{a}^{a}$  be is a moments from the scene and the character's intentions (
- explain decision with regard to the context of the whole play (2 marks)
- described how the audience should interpret my character (2 marks)
- referred to any relevant social, historical or stylistic context (2 marks)

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# **SCENE 6**

### Summary

Back at Martha's flat, she has been drinking and her behaviour seems increasingly Martha's flat, but she pretends not to know him. Henry tries to play along to apprincreasingly distressed with her behaviour, especially the believes she has be to convince her to check herself into a clinic less use believes if Hugh sees he Martha tells him she will go if he has a linic less than the first.

Tragicom 709

Although the themes of *That Face* are dark and the situation that the family finds themselves in is tragic, the playwright incorporates dark humour throughout, often through sharp, witty dialogue or absurd situations. This makes the audience laugh feel uncomfortable at the same time, but also keeps the play from being overwhelr oppressive or heavy. Since people often find humour in dark situations, it also help play and the characters feel more real. The moment when Henry believes Marthalbeen eating cat food is an excellent example of tragicomedy, because it's a desperand awful thing to have happened, but it's also so ridiculous that it might provoke laughter.

Thinking about tragicomedy will have a significant impact on an actor's choices and characters with nuance. Instead of leaning too much into the bleakness, actors co-highlight the absurdity or the irony in situations. This will also mean the moments comedy are far more impactful and significant.

Here are some different types of com a low build make use of:

Sarcasm and verbal irony in the play use this throughout, often as a deconsider whether his sight-hearted, or bitter, which would change the dused to creat a type of comedy which is used to mock or critique certain per

**Juxtaposition** – creating contrast can be done for comedic effect. For example, Ma or melodramatic, while Henry is deadpan, simply sighing or rolling his eyes. This wo to deal with her chaotic behaviour.

Farce and absurdism – this involves exaggerated or physical comedy, which could be Martha's drunkenness. Another way to play this would be to play absurd elements the character believes their situation or behaviour is completely normal. An example dresses Henry in her clothes.

# Activity 25 - HUMOUR IN PAIN

As a class, discuss why people use humour to cop with inficult situations. Share film, as well as drawing upon your own characters. Think about the hur characters use comedy as a coping in humans? Do some need it more than other harm the characters? It is a waink the play would feel if there wasn't any hu



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# Activity 26 - FINDING THE FUNNY

Choose two people to play Martha and Henry. The rest of the class should watch. Scene 6 without emphasising any comedy – playing it completely straight and for emotion. Then, they should perform it again, but do the opposite – emphasising semphasise comedic juxtaposition or exaggerated deliver, is growards, discuss how scene. Did it change how you felt about certain c' arc. 40 52? What was the emotion

# Activity 27 - 1 1 TILE QUESTION

As a perfor www. would you interpret and portray the role of Martha to emp Scene 6? (300 words)

### Mark your answer.

In my answer I have:

- explained how I would use voice and physicality to make comedic choices (2)
- referenced specific moments from the scene in which to emphasise comedy
- explained my decision with regard to the context of the whole play (2 marks)
- explained my character's intentions (2 marks)
- described how the audience should interpret my character (2 marks)

# Co-dependency and emotional blackmil

Henry and Martha's relationship is every left to dependent. He is only happy whe sacrificing his own needs to control of his is portrayed pretty obviously through school to be with Martin Lalso more subtly in how he reacts and behaves around his own icomological property of his own icomological property in Lappiness in order to appease her. Unfortunately, Marthal advantage of sloyalty, using manipulation and emotional blackmail to control

### Manipulative tactics:

**Guilt-tripping** – Martha uses her status as mother to make Henry feel trapped into her a certain way.

Playing the victim – Martha makes out that she is helpless, making Henry feel as thou

**Withholding love as punishment** – If Henry resists her manipulation, she becomes him feel loved when he is doing exactly what she wants.

# Activity 28 – DON'T LEAVE ME!

In pairs, improvise a scene as Marth Alligny. You should stage a scene which through an imaginary door of he should use emotional blackmail to keep Herranger, affection Herrald ary to physically move towards the door while batt and emotion in the solution of the solutio

Afterwards, discuss how the improvisation made you feel. How hard was it for He staying? What manipulation tactics did Martha use? Which ones did Henry response you could use this exercise to inform your decisions throughout the play as Marth

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# **SCENE 7**

### Summary

Mia and Hugh are having dinner at a restaurant. They make awkward conversation Hugh tries to talk to Mia about what happened at the school and how Martha is, conversation and downplay the situation. Hugh begin to record with Mia, tell the school not to expel her, and that he was to be ack Martha into a clinic.

Class and Tipeles

Stenham is purify interested in exploring family and suffering through a middle character's privilege creating stability, it actually fuels their ability to indulge in their Martha doesn't need to worry about money, she is free to drink as she pleases and such as a job. Hugh has the luxury of living abroad and choosing to ignore his childrentiques boarding school culture by suggesting that Mia and Izzy's reckless behavior entitlement of teenagers who lack parental or emotional supervision.

Hugh is an absent father who represents class and privilege in the play. He contras Martha, showing how his privilege allows him to shirk his responsibilities as a fathe attempts to fix problems with money, but is unable to properly parent his children, has lost their respect. In Scene 7, we see Hugh's conflicting parenting styles – he tr behaviour like a child, but also offers her wine at dinner, like an adult.

It's important to remember that even though Hugh could be considered a stereoty emotionally unavailable and detached – he is still a corporate character who beli difficult situation.

One effective way to convey to talk or behave Horrison me different things to consider when developing a

Accent – a sp. 1992 vay of pronouncing your words, associated with location or soci

Diction – the clarity with which you speak words

Pitch – raising your voice to be higher or lower

Tempo – the speed at which lines are delivered

**Volume** – using your voice to be louder or quieter

Voice can be used to portray feelings or emotions in a specific moment, but it will a audience of the character's background, social class, upbringing, and even intelligent stereotypes, which are not always fair, the audience will still recognise certain featithis way.

Activity 29 - EXPERIMENTING WITH VC (CL

Work in pairs to play Mia and in In Sene 7. Spend a few minutes making clear use accent, diction, vit in and volume for your character to portray class. Fupon your the scene again but making completely different the character to portray class. If the scene? Did anything unexpected work?

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### Costume

Another way to give an audience an immediate clue about a character's personality or status is to use clothing and costume. Clothing can give clues about how a character feels about themselves or how they want to be portrayed.

Clothing can also change the way an actor performs or moss is a character. For example, shoes can change the way sor, as he walks, and certain clothing can restrict movemor as a example, how would someone wain comparison to heels and a personskill. In this way, clothing can mirror how a chexternally – whether the restrict ped or out of place might be easily shown through

Similarly, certaining items or props might be used to develop a character's idlicated item of clothing they fiddle with or continually adjust, which tells us more about the prop, such as a mobile phone, can tell us a lot about a character – a disinterested scrolling on it while people are talking to them, for example.

Even though they are family, Hugh and Mia live in different worlds – how might you How do you think Hugh would dress to showcase his wealth and luxurious lifestyle way that would demonstrate her rebellious nature, or perhaps her clothes could in parental figure. Consider how their home, environment, situation and personality of clothing.

Changes in clothing can also reflect changes in location, in time, or in character development that becomes gradually more textured, worn or dirty might be used to reflect emot of colours might represent moods. Think about how change or lack of change could state of mind. Most importantly, costume should not be a distribught – everythe

# Activity - LANING COSTUMES

Design cost for Mia and Hugh in Scene 7. You should annotate your sketche chosen certain pieces and what they should tell the audience about the character could create a contrast between Mia and Hugh using their clothes.

# Activity 31 - EXAM-STYLE QUESTION

As a performer, how would you interpret and portray t'. . le of Hugh in Scene

### Mark your answer.

*In my answer I have:* 

- described how two dis Joice, physicality and costume in my portrayal (2)
- refere τος τρε ποί ποι the scene (2 marks)
- explain decision with regard to the context of the whole play (2 marks
- described how the audience should interpret my character (2 marks)
- referred to any relevant social, historical or stylistic context (2 marks)

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## **SCENE 8**

### Summary

Henry and Martha have been up together all night. She has dressed him up in her trying to get Martha dressed and ready to leave for the clinic Martha is drunk an at the flat. Hugh tells them all to get dressed and ready to leave for the clinic Martha is drunk an at the flat. Hugh tells them all to get dressed and ready to leave speak to Martha clinic for her, while she taunts him about him wife and wife. Henry tells Hugh they are and a half ago to look after they all argue, resulting in Mia and Maraltercation. Hugh threaton and Martha if she doesn't agree to the clinic, at that she asked for it is before, but he refused. Mia turns against Hugh, asking asks Henry the with her but he refuses to leave Martha. Henry becomes enroutburst, where with her but he refuses to leave Martha. Henry begs her not to tries to calm him down before she leaves. Henry is left in a mess on the floor and everything will be okay.

# Identity and the self

Throughout the play, Henry struggles with his loyalty to his mother and sacrifices h for her. This loss of identity is shown starkly in this final scene, with Henry dressed has made so many choices and allowances that diminish his own sense of self that the thought of his mother leaving. This scene is very difficult and heart-breaking to it could be performed to evoke different reactions from the audience.

Here are some things to consider while analysing and real to perform Henry's

Purpose – What is Henry's intention? W't (1.) Le Jenvering this speech now?

**Spontaneity** – Has he plantage cech? Are these ideas he has considered over saying in the beautiful contained. Will he regret anything he is saying later?

Motivation – Lawrence has provoked him to have this outburst? How will he react to

**Emotions** – Are there any moments where his emotions clearly change? Does he changes his demeanour? Are there any emotions that are sustained throughout?

**Interpretation** – Are there different ways you could approach this outburst? Could throughout? Or is he angry and aggressive?

**Pauses** – Where are the pauses? Where will he need to breathe, to collect his thou phrase his next thought?

**Emphasis** – Where is the emphasis? Are there any specific words or phrases which particularly trying to stress? Does he repeat any ideas? Why?

**Movement** – How does his body reflect his speech? Will he any gestures? Is he there any clues in the speech that could inform his 'a (1) Juage?

Context – What has just happened to 'a y y at did he expect to happen today the play? What incidents have set to ham until this point?

Relationship 19 at 1. Cerationship to the individuals in the room? Does he feel in a way which 19 ferent from how he normally would? What has changed?

**Subtext** – Is there any hidden meaning in the monologue? Is Henry giving any hin meaning? What about the playwright? Is Stenham using this dialogue to comment

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# Activity 32 - PERFORMING HENRY'S OUTBURST

- a) Spend 15 minutes looking through Henry's outburst in Scene 8, starting from 'HOW'S YOUR SOLIDER BOY NOW?' You may need to ignore some pieces of a characters to perform it as a monologue. Spend 10 minutes making decisions it. Spend 10 minutes alone rehearsing the extract.
- b) Working in groups of four, you should each the being Henry and performed, give feedback to the control of th
- c) As a class disc: Sylvahave found. Were there any interpretations of H very control of the very control

# Activity 33 - EXAM-STYLE QUESTION

As a performer, how would you interpret and perform Henry's breakdown in So

### Mark your answer.

In my answer I have:

- described how I would use voice and physicality in my portrayal (2 marks)
- explained my decision with regard to the context of the whole play and its to
- explained my character's intentions, referring to any specific dialogue and su
- described how the audience should interpret my character (2 marks)
- referred to any relevant social, historical or stylistic contact xt (2 marks)

An unhappy id

That Face has by tragic end. The audience has seen Henry's attempts to despapart, but ultimately he fails and is left a broken man. The ending is ambiguous, we being left alone to cope with the failings of their parents, and the audience left wor Although Hugh has come to try to fix things, he is unable to deal with the dysfunction Henry and Mia, and is unable to provide comfort to his children. The only person we slightly is Martha, who has an epiphany in the final scene. She finally realises the particularly to Henry – but arguably, this realisation comes too late. Even though willingly, restoring some part of her dignity, she leaves a lot of mess behind her are up, or how. Martha does recognise that she needs to free Henry of their harmful has already been done. The audience is left questioning whether Henry and Mia will freedom or remain trapped within the destructive patterns they've lived in so far. realities of the play's themes and leaves the audience without closure, similarly to

# Activity 34 - HOT-SEATING

As a class, since one by one to take on the roles of Martha, Henry, Mia questions and emotions in the final scene each character would ideally want the play to end. Does anyone get what they we top? Or are all the characters left suffering?

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# Activity 35 - A SATISYING END

As a class, discuss your reactions to the end of the play. Did you feel satisfied? However, and the characters get what they deserved? What questions were you why you think the playwright ended the play the way they did – how did they want

# Activity 36 - REWRITING TO A VILLE

Working individual. The final scene in a way that changes the characters outcomes 1999 ink Sout how the ending of the play shapes the entire play's me audience by ending if there is a happy ending, for at least some of the characters? Which characters do you feel deserve redemption?

Working in groups of four, rehearse and perform some of these alternative scene how the alternative endings change the meaning of the play, or the character are doesn't work? Do these alternative endings serve the play? How do they change it

# Activity 37 - THE CHILDREN'S FUTURES

Working individually, choose to think from the point of view of either Henry or Milater, and write a diary entry that reflects on how they are feeling now. Try to reflect and imagine what happened next. Are they doing het with any of the other practers in the play?





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# SECTION 3: DEVELOPING A PRODUCTION WHAT IS A PRODUCTION (

A production concept is a director's stylistic and the interpretation of a play. Upon the focus of the play – which the play of the play concept will be play – which the play – which the play concept will be play – which the pl

A director needs to consider the following things when devising their production co

- What is the play about?
- What are the themes? Which themes are important to my production?
- Who are my audience?
- What is important about putting on this play today? How is it relevant to a mc
- How do I want my audience to feel or think throughout the play? Do I want to anything?

Everything that makes a performance should be influenced by the production con-

- Performance aspects, such as line delivery, physicality, proxemics, and actor/a
- Selection of scenes or dialogue
- Set
- Lighting
- Sound
- Projection/multimedia
- Costume and props
- Choice of space/stage

you are studying The you will not be asked However, exploring the and contexts will allowing inative and originative and originative and originative and original transfer and o

# An examp formulation concept

One way a production concept can be solidified is by performing in a particular styl *That Face* which was performed in the style of **Epic theatre** might do the following:

- Breaking the fourth wall Henry could directly address the audience, asking them 'is this normal?'
- Key phrases or messages could be projected onto a backdrop to highlight the themes of the scenes.
- Characters could wear placards to state their roles, or their names could be removed so they are simply known as 'mother' or 'absent father'.
- Instead of there being a fixed ending, different performances could have different outcomes, with the audience what happens to Henry forcing them to condition or family's role in breaking cycles of a line.

Key defined Epic theat developed reminds the watching raudience to the politication the character sometimes opposite of

However, a partic leapt doesn't have to make huge stylistic changes. It couyou want you make to go away feeling, or deciding that you want your audience character. What decisions could you make to achieve this? Is there anything you want might get in the way of what you want the audience to feel? Perhaps you might certain information, or change the way a character reacts in a certain scene. All of production on a large scale.

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# PRACTITIONERS

Depending upon your production concept, you might want to research the method Their work might inform or influence your play throughout, or only at specific mom might be playwrights, directors or theatre companies. Here are a few practitioners depending upon your area of interest. We already know that the play is influenced production concept that might dramatically alter the feel of timplay?

### List of potential practitioners:

- Bertolt Brecht Epic theatre
- Konstantin Stanislavski Sem
- Augusto Bool For the Savre

  Antonir 1994 Scheatre of cruelty
- DV8 Ph Education and verbatim theatre
- Steven Berkoff Expressionism
- Frantic Assembly Physical theatre
- Headlong Innovative ensemble theatre
- Kneehigh Theatre Multidisciplinary storytelling
- Punchdrunk Immersive theatre
- Katie Mitchell Naturalism and multimedia

# Activity 1 — PRACTITIONER RESEARCH

Choose two of the practitioners from the list above to research. Copy, complete questions:

Practitioner:	
What are the key features of their work?	
What methods do they use to devise or create work?	
Is their work of a particular style? What about aesthetically?	
How might the work of these practitioners be relevant to the content or themes of That Face?	
Would applying the work or methodology of any of the printing fundamental the play?	



# Activity 2 - CREATING YOUR PRODUCTION CONCEPT

Answer the following questions to help develop your directorial concept for That

What are the themes I am most interested in portraying?

2.

hir. \ ... uy is about? What is the key message?

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- Why is this play, and the themes I have chosen, relevant to the present day 3.
- What initial ideas do I have for the setting? What about time period?
- storylines or plots which are particularly important to my v
- Are there any practitioners or styles I will be using to influence my piece? at specific moments in the play?
- Any other initial thoughte?



## PERFORMANCE

### You should consider:

- Will your production concept affect any elements of characterisation?
- Will your production concept affect any social or historical context which was characterisation or plot developments in the play?
- Will the journeys of the characters change?
- Will you adopt any stylistic techniques Vill gar performance be realistic of Will you incorporate any physical action, or dance?
- Will you adopt the style is practitioners?
- ➡ Will you

  and a loners' techniques to build characters?
- When want your audience's sympathies to lie?

In order to create effective performance, relevant research into the historical and s is crucial. If you are relocating to the modern day, consider how character interact how have attitudes or technologies changed, for example? How might your product aspects of the plot? Being clear about the relevant context ensures that your play it the audience.

Here are some of the contexts you should research:

**Historical context** – What time period is your production set in? Is it a very religiou about the period?

**Political context** – Were there any political debates or conflicts around this time? lives? Was this a period of political stability? Did people care about politics?

Social context – How did the social classes work? Vir p ple-wealthy? What we or employment? Is there a specific culture? • the any relevant social debates dress? What literature was popula in a set your production surrounding a

Stylistic context – Are make in a certain style? How is this st represented the context originate?

**Design contex** is your design going to be based upon the historical context? Whin? What artistic movements were popular? Will you need to research any abstract

**Character context** – Is your production concept going to change the history of the gender, or class? Do you want to change where the sympathy of the audience lies

# Activity 3 - CONTEXT MOODBOARD

Working independently, create a mood board to create a visual representation of images that reflect your decisions about the contexts above, and make notes. You digital platform.

# Activity 4 - CONCEPT DISCULLING

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## **SPACE AND SET DESIGN**

### You should consider:

- Will your play be set in England, or elsewhere?
- What type of stage will you plan on using? Why?
- ◆ What type of set will you use, if any?
- Will you have a fixed/static set. or mile be scenery changes?
- Will you indicate change of ocal connother ways?
- ◆ Is your set going to do en cuve of the location or themes? Or both?
- ◆ Will you pay multimedia or projection? Why?
- How will your set design link to your overall production concept?

When choosing a space and set design for *That Face*, you should how the visual wo play. The original production used in the round staging to create a sense of claustre to draw focus onto the characters and their emotional struggles. Stenham also sug are symbolic – for example, Henry's drawings that have been ripped off the walls own identity and his decision to drop out of art school to care for his mother.

In your production concept, you could draw inspiration from revival shows, or you completely new. For example, a production of *That Face* which is strictly naturalist like set that shows Martha's flat, with high-tech fixtures and furnishings to show the and unruly, with signs of neglect. This type of set might demand an elaborate revolutions between the flat and the other locations in the play. Fing them to be fully

## Activity 5 - SET DESIGN ESI ARCH

Research so a lessign for your production concept. For example, if you in the style articular practitioner, you should research any staging or set desparticular to this style of theatre, and what these choices represent. You don't ha aware of the options will allow you to make more informed choices. You should a recent plays that have been developed in this style, and find staging or set design your production of That Face. Collate any images that could be useful to you as in

## Activity 6 - Scene-BY-Scene SET DESIGN

For each scene of the play, draw a set design diagram. Draw an initial design of the audience will be seated. Then, for each scene, detail whether there will be any chaprops. Depending on the complexity of your design, you can use either a full A4 play diagrams. Although the location is the same for many the cenes, you should comight suggest changes in tone, character devolored the play.

## Activity 7-51 1 10 Ser DESIGN

As a class, t and share some of your space and set design ideas. You should possible, explain your production concept, and justify your decisions by linking the themes of the play. Give one another productive feedback and try to think from the member – how would you interpret their choices?

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# **LIGHTING**

### You should consider:

- Will you use artificial lighting?
- How will your lighting work alongside your set design?
- What kind of symbolism could you create through to be e of colour?
- How can you reinforce the location or time erid knough lighting?
- ▼ Will there be any specific moods of act of the behavior of the behavior
- How will you use lighting a crar a join between scenes, if at all?
- Will any particula to a nethodology influence your use of lighting?
- ← How for is jung enhance your overall production concept?

Lighting can be used in the theatre both practically and to create atmosphere. In the harsh and flashing lighting was used between scenes to represent a change of local and unease for the audience; however, some reviewers suggested this also took the was created. Your chosen production concept might also influence lighting choices approach might include no lighting at all, simply performing the play with the house audience feel more connected to the action, and also expose the audience to reinforwatching a play. Importantly, lighting doesn't have to completely abide by the rule concept — as long as you can justify your choices and link them to the themes or characteristics.

# Activity 8 - PLOTTING LIGHTS

Choose any scene from the play. Draw a stage diagram, i.d. sclude any scenery, of characters. Use a key like the one below to refer in the scene be used, and label them from  $0-100^{\circ}$  if the scene be used. The symbol 'other or  $100^{\circ}$  is their brightness. Annotate with transitions. The symbol 'other or  $100^{\circ}$  is esent any lights which are also props.



Fresnel

# Activity 9 - CREATE A LIGHTING CUE SHEET

Write a cue sheet for That Face. Do this scene by scene. The example is from Scene

Cue	Light	Description
Lights up.	Dimly lit freshow with which is fuckering.	Give the impression of to evening – dark outside, Martha has not turned t main lights on. The lamp flickering randomly.

# SPECTION COPY



# SOUND

### You should consider:

- ◆ Will you use pre-recorded or live sound?
- Will you use sound throughout, or at specific moments?
- ◆ How will your use of sound create a mood or atmosphale?

- ◆ How will you use vc!

  √ ວ່າຂ່າ?

  \*\*
- ★ How will are the following and the following the following and the following the

There's no specific instruction or call for music within *That Face*, but that doesn't myour production concept. Using music to transition into scenes and cover set changexample, you could play on the themes of childhood and parenthood by using lullal it slightly distorted or reversed to emphasise the warped depiction of parent—child possibility might be to use music that gradually becomes louder or more chaotic to of mind, or to build to the climax of the play.

Sound can also be used in other ways, to build the world instead of using set. For alarm could be used to indicate a hospital room without any other changes, or the used to create discomfort in moments of silence, while implying a neglected home.

Consider how your production concept affects whether you use sound naturalistic

# Activity 10 - CHARACTER PLAYIS

Make a short playlist for a characters. You can try to think of songs you listen to, or fine that you feel represents your character's personality, such a character, or you might expected be such as to incorporate into the performance somehow.

# Activity 11 - CREATE A CUE SHEET

Write a cue sheet for That Face for each scene of the play. This example is from \$\infty\$

Cue	Sound	Description
Lights up on scene.	Background restaurant ambience.	Posh voices chattering and wine glasses clinking. Friends
Zio Zoo Education	35510115	laus ing.

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## COSTUME AND PROPS

### You should consider:

- Will your costumes be realistic or stylised/abstract?
- ▼ Will you be using masks or disguise? Will yo rp vultion concept influence
- Will any character's costume changed a side their journey/experiences?
- ★ How will your costume or a op is perfit in alongside your set design?
- ★ Will you use costusted in need by any styles or practitioners, e.g. Brecht?
- ◆ Are th key props in your production?
- How will your use of costume and props enhance your overall production co

Costume can communicate a lot of different ideas to an audience – whether that be personality or status, the time period or location, or just the situation that they're e.g. to represent themes in the play, as well as to create a first impression of a charalso represent changes in attitudes or character development. For example, Marth the play goes on. Consider whether your production concept would affect your character development, what was fashionable at that time?

# Activity 12 – OUTFIT CHECKS

Gather images of costume and style choices for the different characters in the plaidea of what the character might wear in general, so you . . . build them an image from. You could do this digitally, on a platform start (51), terest, or in a presenta

# Activity 13 - JUNG SCHARACTER BY ITS COVER

Write the good costumes and props below onto scraps of paper and put then circle and notice one person to pick a piece of paper from the hat. They must the class must then in turn shout out what they associate with that item. For examples told, vulnerable, slow or feeble.

Each person in the circle must give one description, and when it reaches someone word, they then go into the circle and choose a new scrap of paper.

**FANCY SUIT BALLGOWN NO SHOES PARKA** W **BIKINI RED DRESS FOOTBALL SHIRT FUR COAT** TE **BOWLER HAT** MALE VEST **HAWAIIAN SHIRT** CORSET **ROLLER SKATES SWEAT BANDS TUTU** LEATHER JACK

Activity 14 - DRESS THEM UP

Working independently, make complete is soons for each character throughout to specific choices and why it is a selevant to the scene, but also to the character

Scene (	79 Costume/Props	What w
Scene 1 – Mia	but she has customised it, hitching the skirt up too high, wearing fashion tights and foregoing her tie.	This will represent imm school environment, bu rebellious nature.

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# TEACHER'S NOTES AND A

# Section 1: Contexts

### **ACTIVITY 1 - THE PLAY'S RECEPTION**

This activity could be set in class or as homework. You are junt some articles now case you may be able to suggest to students t's timesearch via an Internet archivemay be able to access using a school of the large transfer.

ACTIVITY 2 – TIPE TO

Facilitate this 79 sicr by reminding students to be sensitive in their approach to surrounding newscale health and addiction.

### **ACTIVITY 3 – TIME TO CHANGE**

The outcome of this task is for students to positively engage in the importance of to develop understanding needed to effectively analyse characters in the play.

### **ACTIVITY 4 – INITIAL REACTIONS**

The outcome of this task is for students to strengthen their understanding of the pl students' interpretations and outcomes. This activity could involve a homework pr the play, which can then be brought to the class for discussion.

### **ACTIVITY 5 - MAPPING THE THEMES**

The outcome of this task is for students to identify the key themes of the play and I This activity could alternatively be done as a class, by creating the map on a white ideas and inputs.

Section 2: Scare by-scene Analysis

Scene 1

### ACTIVITY 1 – SHARING EMOTIONAL MEMORIES

Use your judgement of your class to reflect on whether this activity could be extended experiences of bullying, which would be a truer exploration of emotional memory.

### **ACTIVITY 2 – OBJECTIVES AND SUPER-OBJECTIVES**

The outcome of this task is to encourage students to analyse character motivation which demonstrates good broader knowledge of theatre and acting. Mia is an action and 8. There are no real right and wrong answers as to what Mia's objectives and students can give justification, but possible super-objective answers might revolve or feeling safe again. It might be helpful for students to think of objectives as more father to fix everything) and for super-objectives to be emotionally driven (e.g. she Repetition of this task could be set as homework for other acters, and you could as an example.

### **ACTIVITY 3 – SUBTEXT SCENE WOF**

The outcome of this task is a subtext to understand how subtext can inform and Being aware subtext will be an important aspect of interpreting written example.

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### **ACTIVITY 4 – EXAM-STYLE QUESTION**

### **Indicative content:**

- Students have referenced the use of voice and physicality to create a characte volume, pitch, emphasis, gestures, body language, etc.
- Students have referenced specific moments from the scene, such as how they
- Students have referenced the context of the whole play for example, how the foreshadows many themes in the play, such as wealth, crimilege, abusive behalf
- Students have explained the character's intention a preserved to the subtext example, Izzy's objective might be to ass the most powerful person might imply that she is insecure.
- Students have described and addience should interpret the character for discovering dice to be a grugged showcases her selfish and self-centred nat

### ACTIVITY 5 - Edicard STYLE QUESTION

### Indicative content:

- Students have referenced technical lighting and sound choices, such as diegetilighting such as profiles, fresnels or strobes, and controls such as levels, position
- Students have referenced specific moments from the text for example, soun
  precise movements or cue lines.
- Students have referenced how their choices reflect the themes of the play, suc privilege, abusive behaviour, parent—child relationships or neglect.
- Students have referenced how they want the audience to feel, e.g. unsettled, their seats.
- Students have referenced the play as a whole and relevant context, such as bu scene foreshadows other events in the play, including manipulation and toxic middle-class wealth and privilege.

### Scene 2

### ACTIVITY 6 – ROLE REVERSA'

Encourage stude to the registerate their levels and body language to begin with impact of the reformances. For students that need more help, suggest sitting, standitionary furniture, lying down, dominating gestures such as folding the someone's shoulder, or weaker body language such as curling up in a ball or hunch

### **ACTIVITY 7 – BACKSTORY IMPROVISATION**

The outcome of this task is to build the world of the play outside of the text. Improstudents' pictures of how characters would act or react in different situations, creal understanding of the characters' personalities and behaviours.

### **ACTIVITY 8 – EXAM-STYLE QUESTION**

### **Indicative content:**

- Students have referenced use of voice in their portrayal: accent, tone, pitch, d
- Students have referenced physicality in their portrayal: gestures, body language
- Students have referenced specific moments from her and the character Martha's fake panic attack and her intention to manipulate Henry.
- Students have referenced the control to the whole play, for instance Martha's
- Students have described the audience should interpret the character of N they should be a visit the panic attack is fake, and how acting choices such might end as a security.
- Students referred to any relevant contexts, such as realism, social critique health, addiction, or other themes of the play.

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### **ACTIVITY 9 – RESEARCHING FREUDIAN THEORY**

The outcome of this task is for students to understand the theatrical legacy of the clanguage for a challenging topic. The research portion of this activity could be set a presenting to class.

### **ACTIVITY 10 – PHYSICAL THEATRE AND PROXEMICS**

It would be helpful to play music for students to rehearse to for this sequence, to provide a rhythm for the movement. Either provide movement a k students to consist the scene as part of the activity.

### **ACTIVITY 11 - DEBATING SPACE**

The outcome of this to 's perp students understand both the creative and practises. For the property of the stages. For the property of the stages, wheatre in the round might mean making sure that movemes sections of the stages who only see backs, or one character's front, for example, it along where necessary.

### **ACTIVITY 12 – EXAM-STYLE QUESTION**

### Sample answer:

If I were designing a production of That Face, I would choose to use a proscenium and influenced by the theatrical style of realism. This would allow me to create a very repicture of the characters' environment and background for the audience to be able and wealth, which are key themes of the play. I would emphasise the themes of the and domestic drama by using the proscenium arch to frame their world like a picture impression that they are watching a soap opera, with the staging representing a TV provided by a proscenium arch also creates claustrophobia, as though the characters of the stage, which mirrors the characters' world – they are trapped within their family particular are struggling to break free from the suffering the has created. In Scenartwork is all over the walls but some has been torr to proscenium arch would demonstrate this literally, and would allow to be a detailed set without it be might be in alternative stagings (such is the round). I would also be able to use I scenes that happen in different main set of Martha's flat.

### Scene 3

### **ACTIVITY 13 – HEARING FROM YOUR CONSCIENCE**

The outcome of this task is to help students analyse and understand subtext in a clistudents to first do a seated read-through to decide when and where the conscient running the scene.

### **ACTIVITY 14 - GIRLS ON TRIAL**

Facilitate this activity by acting as judge, directing whose turn it is to speak and prospeak, e.g. no more than five minutes each. Encourage the students playing Mia ar

### Scene 4

### **ACTIVITY 15 - TOXIC LOVE**

Facilitate this discussion by reminding to be sensitive when exploring topic alcoholism. Challenge state is a consider opinions outside of their own initial real

### ACTIVITY 16 29 VATIONS

This would be an appropriate homework task, and could be set for all scenes involved or two scenes. A table has been provided as an example of how this information confident alternatively students could annotate their own scripts. Where possible, script and encourage a richer reading of the text each time.

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### **ACTIVITY 17 – JEALOUSY, JEALOUSY**

The outcome of this task is to provide practical exploration of how a performer mig and movement. As students are rehearsing, you might encourage them to do the funders and movements to convey love, or use sharp, quick and snappy vocal tones of the students are rehearsing.

### **ACTIVITY 18 - RESEARCHING SET DESIGN**

This activity could be set in class or as a homework. A table teriplate has been proto collect information. Photographs or videos could be at a digital notest presentation format.

### ACTIVITY 19 - DRAWING A SET SICK

Assure students that it is ving skills aren't important here and the drawing sho the annotation of the investment of the students. There would also be the open students that it is a still state of the students are more important. There would also be the open students are more important.

### **ACTIVITY 20 – EXAM-STYLE QUESTION**

### Indicative content:

- Students have referenced their set style, such as realistic, abstract or minimality
- Students have referenced technical language such as flats, lighting, props or le
- Students have given creative examples of how the set would reflect Martha's imind, e.g. torn or worn fabric, dripping taps, broken furnishings, or abstract light
- Students have referenced how they want the audience to feel, e.g. uneasy, on
- Students have referenced how set will support the action on stage, e.g. support proxemics, or metaphorically representing the themes of the scene.

### Scene 5

### **ACTIVITY 21 – FATE VS FREE WILL**

The intended outcome of this discussion is for student. The calve deeper into the the focusing on responsibility, blame and part in a lumber. Encourage students to distinct have reacted so differently on the lumpringings, and what that says about the

### ACTIVITY 22 79 RL 1 CONFLICT

This improvis ctivity has been designed to help students think more abstractive while learning more about the enormous influence of Greek theatre on modern place conflict through drama can help inform creative choices in performance or design whether this activity could be used somehow within a staging of the play. Would it

### **ACTIVITY 23 - REHEARSING FOR A FIGHT**

The intended outcome of this activity is to encourage students to think about nuan avoid what is the most obvious or stereotypical choice. Not only should this help to but it should encourage more creative choices in the written examination.

### **ACTIVITY 24 – EXAM-STYLE QUESTION**

### **Indicative content:**

- Students have used technical language to describe the price retrayal, such as but emphasis, volume, pitch, tone, gesture, body language as a levels and idiosyncrasis.
- Students have referenced specific months scene and the character 'Maybe' when Henry asks if the is the many him, she could be intending to hurt open his eyes to the total.
- Student relationship with her in comparison to how Henry se
- Students have described how the audience should interpret her character, e.g beyond her years, or emotionally shut off to protect herself from being hurt.
- Students have referred to any relevant social contexts, including but not limite
  wealth, addiction, etc. For example, it could be argued that Mia has only been
  mother due to her privilege of being at boarding school and having access to h

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### Scene 6

### **ACTIVITY 25 – HUMOUR IN PAIN**

The intended outcome of this discussion is to consider the importance of humour in characters use it based on their emotional or mental states throughout the play. It examination to be able to interpret where humour should be conveyed through de

### **ACTIVITY 26 - FINDING THE FUNNY**

The intended outcome of this discussion is to see the first of humour and its effectivity could also be done in smaller performance perspective.

# ACTIVITY 27 - Indicative co

### F JJESTION

Students have Education

- Any of the following ways to manipulate voice to create comedic effect: pitch.
- Exaggerated gestures or movement, any of the following comedic techniques: absurdism, irony.
- Martha's intentions in the scene, which could include: manipulating, controlling
- Specific moments that could be interpreted as tragicomic, such as: Martha's di or her pretending to behave like a cat.
- The context of the entire play, e.g. Martha's behaviour getting gradually worse
- How the audience should interpret the character, such as feeling sorry for Mar behaviour towards Henry, or understanding how far she is in control during th

### **ACTIVITY 28 – DON'T LEAVE ME**

This practical improvisation activity should encourage students to think about the er and Martha and to explore the power balance between this should allow stuand personal interpretations of the characters which is exploring how movement story. An extension of this activity could be only performing some of these scenes for

### Scene 7

# ACTIVITY 29 - CONCOLUDE RIMENTING WITH VOICE

This activity involves a heavy focus on how to use and manipulate voice to create a Some students may be intimidated by trying accents, so reassure them that there a to the same effect. Also remind students to be sensitive when discussing stereotypes.

### **ACTIVITY 30 - DESIGNING COSTUMES**

Reassure students that their drawing skills are unimportant during this activity, and choices and justifications. Encourage students to consider every piece of clothing –

### **ACTIVITY 31 – EXAM-STYLE QUESTION**

### Sample answer:

As a performer, I would portray Hugh as slightly awkward because he has not maind daughter Mia, and doesn't know how to act or handle is in it is apparent when how ine, even though that's not particularly approvide. It is would showcase his negway to Mia's mother's neglect, and plant to be a father as and using inquisitive facial expression use my physicalist to be a father. It would also demonstrate to the audience that dealing with to him, which is later referenced by Mia when she says 'broker a deal tomorrow'. It understand that he is impatient and wants to resolve this as quickly as possible, who becoming gradually snappier, and aggressive in my line delivery, particularly around 'just co-operate' and will foreshadow how quickly he loses his patience with Henry of

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### Scene 8

### **ACTIVITY 32 – PERFORMING HENRY'S OUTBURST**

This activity should allow students to combine all their learnings so far into practical encouraging feedback from an audience perspective. Encourage students to consider movement and body, as well as considering how they make their performance less conscious changes. This is a challenging extract to perform, so the time alone suggraccordingly.

# ACTIVITY 33 – EXAM-STYLE QUESTION Indicative content:

- Students have described by would use voice and physicality, including the emphasisment of the property of th
- Student. Telepreterenced the context of the whole play and its themes, e.g. His state working and gradually unravelling, and themes of toxic love and relationabuse, addiction and identity.
- Students have referenced the character's dialogue and any subtext, e.g. when not with fondness but with hatred and distaste to highlight how far he has not
- Students have referenced how the audience should feel, including their shock when Henry urinates over himself.
- Students have referred to social or stylistic context, such as realism or middle

### **ACTIVITY 34 - HOT-SEATING**

The intended outcome of this activity is for students to analyse the final scene from character, exploring their different motivations and objectives, while inhabiting the improvisation. Encourage students to answer in character.

### **ACTIVITY 35 – A SATISFYING END**

Facilitate this discussion by encouraging studen's tobe 'nest about their reaction. This could be as simple as asking 'did '' (K); and 'if not, why not?'. This discuss tudents' understanding of different characteristics are be interpreted differently in the written examination.

### ACTIVITY 36 - ENDING THE ENDING

This improvisation activity should allow the students to build a much clearer picture for their character arcs by exploring alternative endings. Encourage students to conthere are multiple ways of interpreting, staging and performing – and that even smoon the overall message of the play.

### **ACTIVITY 37 – THE CHILDREN'S FUTURES**

This written activity would be a suitable homework. This creative writing prompt sthink about characters' personalities outside of the play, which will strengthen the original choices.



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# Section 3: Developing a Production Conc

### **ACTIVITY 1 – PRACTITIONER RESEARCH**

Students should use a range of sources, including the practitioner's website (if available research. This activity could be set as a homework task, to allow more time to

### **ACTIVITY 2 – CREATING YOUR PRODUCTION CONCEPT**

- As the students develop their production concept (r) into them to consider hinterpret their decisions. They should be useful to their audience to feel.
- Encourage students to a spect of the students to be students to be supported by the students
- Advise a de la de a are struggling that their production concept need no create a point concept which is true to the original play is great as long within the context.
- Remind students to always consider their decisions in contrast to the original examination they will be expected to display knowledge of historical and social

### **ACTIVITY 3 – CONTEXT MODDBOARD**

This activity would be a suitable homework in order to allow for adequate research

### **ACTIVITY 4 – CONCEPT DISCUSSIONS**

The intended outcome of this activity is to encourage students to think critically, given themselves in the role of an audience member, director and actor.

### **ACTIVITY 5 – SET DESIGN RESEARCH**

This activity would be a suitable homework task. A possible extension task would be findings into a presentation.

### **ACTIVITY 6 – SCENCE-BY-SCENE SET DESIGN**

Reassure students that their drawing skills are wire personal there, and that their just would also be the potential to use discuss for a platforms.

### ACTIVITY 7 - SHARING STONE STONE

This activity the line as a class, or students could be split into smaller groups ideas more could be split into smaller groups

### **ACTIVITY 8 – PLOTTING LIGHTS**

Reassure students that their drawing skills are unimportant here, and that their just would also be the potential to use digital drawing platforms.

### **ACTIVITY 9 – CREATE A LIGHTING CUE SHEET**

Depending on how complicated the student's concept is, this task may take a long setting this as a homework task.

### **ACTIVITY 10 – CHARACTER PLAYLISTS**

This activity could be done as a class, building a group playlist for a specific character suggestions. This would make it easier to keep the class on task. Alternatively, set

### **ACTIVITY 11 - CREATE A CUE SHEET**

Depending on how complicated the student's concrete that task may take a long to

### **ACTIVITY 12 – OUTFIT CHECKS**

This could be a suitable hom . . . . Encourage students to gather images of cl theatre, as well real in ges.

# ACTIVITY 13 ING A CHATACTER BY ITS COVER

Encourage students to consider what clothing might tell you about a character's ag or personality. Remind students to be sensitive when stereotyping in this way and appropriate and inoffensive.

### **ACTIVITY 14 - DRESS THEM UP**

Depending on how complicated the student's concept is, this task may take a long

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### **KEY TERMS GLOSSA**

Accent – a specific way of pronouncing your words, associated with location or so

Abstract – design style which infers meaning or reflects a theme, but is not familiar

**Diction** – the clarity with which you speak words

**Didactic** – intended to provide moral instruction or teaching

**Diegetic sound** – sound that exists within the world of by play

**Epic theatre** – theatrical movement assect and the Brecht and Erwin Piscal and contemporary issues by distance from realism.

**Emotional memory** – (1) so st experiences to inform acting performances

Flats – 2D pa 70 cas which act as the backdrop to a scene. They can be placed such as in a because, or be used more creatively to suggest other locations.

Fourth wall – an invisible barrier between the audience and the action on stage

**Fresnel** – a light which gives a generic effect, providing a wash across the stage. Fresnel to light an entire stage or space.

Gesture - movement used to express a feeling

**Given circumstances** – all the facts given to you about a character by the play or play

Hamartia – a fatal flaw that leads to the downfall of a tragic hero

Idiosyncrasy - mode of behaviour particular to an individual

In the round – the audience is seated around a circular performance area, and there

Juxtaposition – two contrasting ideas placed together for effect

Levels – the heights of and between actors on stage

**Magic If** – a part of Stanislavski's method which encourages actors to always know a given situation

Method acting – a technique whereby the actor trice to finabit the role of the

**Motif** – a repeated idea or image in an article ark

Minimalistic – a design style which are minimum – one object on stage m

Naturalistic – style of perf and a design which closely resembles the real wo

Non-diegetic 19 1 - 3 which is created outside the world of the play

Objectives/S jectives – the goals for characters in any given scene, as well

Pitch – raising your voice to be higher or lower

**Posture** – how an actor might hold or position their body

**Promenade** – there is no set stage space, and the audience is free to walk around to the proscenium arch – the most common type of stage, where the 'arch' creates a picture.

place within

**Profile/Spot** – used to light a specific point on stage, and the edges of the light can **Props** – handheld props (such as a torch) or much larger props (such as a tree) can **Proxemics** – the distance between actors on stage

**Psychoanalysis** – field of psychology founded by Sigmund Freud, focusing on the ur

Realism – theatrical movement which intended to make theatre a close represent

**Revolve** – a revolving stage or platform

Site-specific – the play is not performed in a convergion and leaves space, but in a lo Smoke machine – can be used to create from the property of the play is not performed in a convergion and leaves a space, but in a lo

Strobes – these provide rapid flest es consent light. They can be used to create slousually needed when using the last they can adversely affect audience members

Subtext – an 19 yil s but fairly obvious hidden meaning or theme to any text

Tempo – the Education at which lines are delivered

**Thrust** – a rectangular stage where the audience is seated on three sides, the four

Tragic hero – a character in Greek tragedy that experiences inevitable suffering, de

Transition – moving between scenes, lighting states, or any moments of change

Traverse – a rectangular stage where the audience is seated on two sides

**Volume** – using your voice to be louder or quieter

